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AMERICANS ACQUIRE FOUR REMBRANDTS

Following Mr. Widener's Purchase of the "Descent from the Cross," Other Collectors Make Three Acquisitions

BERLIN—The painting by Rembrandt, "Descent from the Cross," that Mr. Widener acquired from the Bachstitz Gallery in The Hague is one of the finest works of this master that ever belonged to a private collection.

It is not the only Rembrandt that has lately found its way to Philadelphia, however, as Mr. John D. McIlhenny was lucky enough to acquire a most beautiful still-life by this master. In this picture a dead bittern with wide-spread wings is shown, the texture of the feathers being wonderfully rendered. Masterly also is the painting of the gun, and of the child looking over a paling and holding a dead snipe on a cord. The canvas measures 48 x 36 inches and shows the artist's name at the left.

The picture is mentioned in the inventory of Rembrandt's effects under No. 348; in de Groot's list under No. 986. According to de Groot it was painted about 1638. It was discovered in Ireland only in 1921.

Two other Rembrandts have this summer gone to the United States. Mr. Henry G. Stevens of Detroit acquired the portrait of a "Bearded Old Man" discovered a year ago by Mr. Egon Müller in Hamburg. This panel measures 22x16 inches and is mentioned in Dr. Valentiner's book on "Rembrandt Discoveries" published in 1921. The old man, wearing a black velvet cap and vestment is looking to the right with a rather severe expression. The picture was painted about 1630. It is destined for the museum in Detroit as a loan gift.

Julius A. Haass, president of a Detroit Savings bank, has also purchased a work of Rembrandt, acquired at the auction of the Chillingworth collection. It is the "Study of a Girl," attested and described by Dr. von Bode and formerly in the Oppenheim collection in Cologne. In 1917 this picture was sold at Lepke's in Berlin for 193,000 marks (when marks were worth 24 cents each) and Mr. Haass got it for 71,000 Swiss francs. A large allegorical painting by Poussin is another acquisition of Mr. Haass. These and a number of other acquisitions show that Detroit citizens are making efforts to enrich their private collections.

The purchases made by Mr. Booth, president of the Detroit Arts Commission, in cooperation with Dr. Valentiner, include a fine "Madonna with Child" by Bellini. Mr. Berenson, as well as Dr. von Bode, gave a very favorable opinion of this picture. In America, Bellinis are to be found in the Johnson, the Lehmann, the Widener and other collections, and one is in the Metropolitan Museum. A "Madonna" by Tintoretto was also purchased by Mr. Booth. This picture gains additional interest from the fact that it is the only half length "Madonna" by Tintoretto. It was acquired by the aid of the Bachstitz Gallery. A portrait by Van Loo and two portraits by Bernhard Strigel are other acquisitions by Mr. Booth. He also obtained large pieces of Italian brocade of the XVIth century, destined to adorn the Renaissance room of the Detroit Institute, and an old German stove from the Germanische Museum in Nuremberg.

Modern art was not neglected by Mr. Booth. A painting called "Harvest" by Schmidt-Rottluff, Karl Caspar's "Madonna," a still life by M. Caspar-Filser, a "Beach" by Otto Muller and a flower piece and two water colors by Max Pechstein were acquired. Two bronzes by G. Kolbe, a "Madonna" in wood and a group of bronze cats by Scheibe and smaller works by M. Schwichtenberg and W. R. Huth are the plastic works that were purchased. —F. T.

M. Jonas Asks Americans to Join Chambre Syndicale des Beaux-Arts

M. Edouard Jonas, president of the Chambre Syndicale de la Curiosité et des Beaux-Arts of Paris, now visiting the United States, desires that all American dealers in pictures and antiques join his association. He will call a meeting of representative dealers for the purpose of explaining the advisability of their affiliation.

His organization is the only association of its kind in the world. It maintains a beautiful building in the centre of Paris for the purpose of giving, at all times, information to those interested in works of art, offering every facility. The time and place of the meeting he plans will be announced later.

An Orchestration of Nature



"HYMN OF AUTUMN"
On view at the Milch Galleries, New York

By ROBERT H. NISBET

BACKS VALENTINER'S REMBRANDT FINDS

BERLIN—Dr. William Valentiner is sailing for New York on the *Mauretania* October 28. He intends to go first to Philadelphia, where he will stay with Mr. Widener, and then go to Detroit, where he is a member of the staff of the Institute of Arts as expert and adviser. He will assist in the arrangement of the new acquisitions.

The first edition of his book on "Rembrandt Discoveries" that appeared in 1921 is exhausted and a second edition is to appear shortly. His attribution of one hundred newly discovered pictures to Rembrandt was much criticized by the Dutch art critics, A. Bredius and W. Martin. A publication by C. Hofstede de Groot which has just appeared dealing with this controversy is much in favor of Dr. Valentiner's contentions.—F. T.

German Art Shown in Finnish Capital

HELSINGFORS, Finland—An exhibition of German art met with the greatest interest. The opening speech was delivered by Prof. Paull of Hamburg.

SOUTHERN LEAGUE KEEPS ON GROWING

CHARLESTON, S. C.—The Southern States Art League has just been chartered, and it is now well started on its second year of existence. It was organized originally as the Southern Art Association and held its first exhibition here, but at the second annual show in Memphis the name was changed to its present designation.

The officers are Ellsworth Woodward, New Orleans, president; Florence M. McIntyre, Memphis, first vice president; W. C. Miller, Charleston, second vice president; Roy Van Wart, New Orleans, secretary and treasurer. The executive committee consists of Messrs. Woodward and Van Wart and Gideon Stanton and Weeks Hale, all of New Orleans; Leila Mechlin, Washington, D. C., and Mr. Miller.

The next exhibition will be held some time in March in New Orleans. The league is growing in membership.

Mr. Woodward, president of the league, was a pupil of the Rhode Island School of Design in Providence, and later studied with Carl Marr in Munich. He is director of art education in Newcomb College.

An Idyl of the Fields



"CATTLE AT THE BROOK"
On exhibition at the Babcock Galleries, New York

By JOHN E. COSTIGAN

AMERICAN AND BRITISH MASTERS ARE SHOWN

Tooth Galleries Display Notable XVIII Century Pictures, Including Works by Stuart and West—Other Exhibits

For their first exhibition of the season, Arthur Tooth & Sons are showing in two of their galleries a group of XVIIIth century English pictures forming the finest display in this period of art seen here in recent years. To devotees of the early American masters this show will have a special interest, since it includes a very fine Gilbert Stuart of his "Irish period," a bust portrait of the Marquis of Waterford, and one of Benjamin West's allegorical paintings called "Venus Instructing Cupid."

In each of these pictures the color is richer than that in most of the Stuarts and Wests we see, the American's portrait of the Irish nobleman having all the splendor of pigment of the finest XVIIIth century British canvases. The West is in a lower key, of course, but in spite of this its color is decidedly more lustrous than in most of his work we know here.

Another feature of this exhibition is the rarity of the examples shown as illustrated in the very plump and good-natured "Mrs. George Rogers of Southampton" by Francis Cotes; the "Maria and the Dog, Sylvio," by Joseph Wright; and the large Opie, "The End of the Day." Cotes' subject, in her plumpness and humaneness, is worlds away from the generality of fashionable portraits of that time.

The Opie is a figure subject, a lovely little English peasant girl who has fallen asleep against a rock at the verge of a forest with a cottage in the background. In its glorious color and its homely sentiment this canvas is typical of his time, but it is also Opie at his very best.

Joseph Wright's work is not at all familiar here but in this group, suggested by Sterne's "Sentimental Journey," he shows himself as a man influenced by the classical tradition and yet who cannot put aside his native interest in the beauty of young British womanhood nor in such a lovable little terrier as is this one who looks up adoringly at his mistress. In its cool, reserved color scheme this canvas is very beautiful and it has an added fillip of interest in the introduction of a painter who is new to most of us in this country.

The Lawrence is another of the unusual portraits here, a standing three-quarters length figure of John Hunter in a brown coat that is a delectable piece of painting. The Reynolds is a likeness of Sir John Thorold, Bt.; the Romney, a bust portrait of a naval officer, Captain William Greer; the Hoppner, "Thomas Mills, Esq., in Yeomanry Uniform," the face of the original vying with the red of his uniform coat in brilliancy of high color; and the Raeburn, a portrait of "William, 9th Lord Napier." Another sentimental subject is "The Pet Hare" by Rev. M. W. Peters, a picture of a winsome little English girl holding her pet in her apron from which its large head emerges in the kind of realism associated with scientific animal studies.

Two New Portraits by Christy

To the group of portraits Howard Chandler Christy is showing in the Ainslie Galleries there have been added this week a full length standing portrait of Mrs. Christy and a three-quarters length likeness of Mrs. Frank Henderson. The artist's wife is painted in a black evening gown relieved by a double string of pearls, the only other note of color being contributed by a dark blue ginger jar standing on a table against which she is leaning. Mrs. Henderson's costume is coral-pink and blue, a dazzling color combination most effectively painted.

Drawings at the Whitney Club

Eleven artists are showing 105 drawings at the Whitney Studio Club through November 14 for the general purpose of presenting "to both the art editors and public the work that the artist himself believes in and which should, if this business of illustrating is ever to have any real vitality, be the work for the public to become accustomed to, and to accept as illustration."

What Anne Goldthwaite believes in, to quote the foreword of the catalogue, as shown here, is a group of sketches of Negro types made in Charleston, S. C., last summer. Guy Pène du Bois believes in his familiar social satires: Edna P. Stauffer in some amusing drawings of fish and a view of the roof tops of an Italian town, while Hayley Lever puts his artistic faith in New York city views and landscapes.

Reginald Marsh pins his faith on drawings

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in color of a vaudeville entertainment, in which everybody is having an awfully good time, and a burlesque on an illustration of the "Mexican War." Edward Hopper believes in drawings, touched with color, of French types and in etchings, while George O. Hart nails his artistic colors to studies made all over the West Indies and some local scenes of picnic groups along the Hudson River. The exhibition, aside from its serious purpose, is a most engaging one and visitors will have a good time.

Textile Design Prize Winners

The prize winners in the seventh annual exhibition of textile designs held by the Art Alliance at the Art Center are as follows: Martha Rhyther, Ruth D. Horton and Eileen Smith, prizes of \$50 each for designs for decorative fabrics; J. C. Caquillot, Beatrice McClintock, Anna E. Nie Banck, Ruth D. Horton, and Caroline Mason, the awards for designs for silks; Anita Kane, the prize for tapestry. Over 400 designs were sent in from many parts of this country and Canada. The exhibition will be open until Nov. 11.

The Co-operative Gallery in the Art Center is showing a collection of Toender laces from Denmark. The history of Toender lace goes back more than four hundred years, and many laces sold in Europe under the names of "Point de Flandre," "Binchi," and "Valenciennes" were really made in Toender. The industry was neglected during the last century and has only recently been revived.

Other exhibits in the Co-operative Gallery include colored prints by Hasui and Shinsui, which reveal the influence of Western radicalism upon Japanese art. Jewelry by Georg Jensen, textiles by the Flambeau Weavers, and handicrafts by members of the Art Alliance and New York Society of Craftsmen are also on view.

Future Shows by Women Artists

The National Association of Women Painters and Sculptors announces the following exhibitions for the season in addition to the thirty-second annual show now being held at the Fine Arts Building: Sketches to be shown at the Ferargil Galleries during December; forty paintings, twenty miniatures and twenty pieces of sculpture to be exhibited at the Corcoran Gallery, Washington, from Nov. 3 to Dec. 3; sixty paintings, fifteen miniatures and twenty bronzes to be included among the rotary shows of the American Federation of Arts for the season of 1922-23.

City Air Bad for Statues' Complexions

PARIS—That city air, being over-charged with sulphur, is bad for statues has at last been discovered. It spoils their complexions, and causes their hair to fall out. In some acute cases they develop boils, in others their noses and toes drop off. No other remedy but change of air has been found so far but it is one which might be applied with advantage in the statue-ridden streets of Paris.

"DISCOVERS" AN OHIO
ARTIST IN LONDONCritic of the *New Age*, London, Ranks
Charles Burchfield, an Unknown
Ohio Painter, Above Rockwell KentLONDON.—R. A. Stephens, art critic of the *New Age*, London, has discovered an American artist, Charles Burchfield, whose talent is seemingly unappreciated both in America and Great Britain. Mr. Stephens, after admitting that his find doesn't belong to any "set" and has never even been to Paris, tells his readers of the habitat of Burchfield, a rather dreary spot in the Middle West in Ohio, "in the midst of a desolate plain traversed by a shallow river."

Burchfield is a self-taught artist. A miner in everyday life, he uses his spare time to experiment in painting. A few of his water colors, which have fallen into the hands of Mr. Stephens, have decided that critic to make him known to the British—and possibly the American—public.

Mr. Stephens' criticism of three water colors, "The Corner Store," "The Beginning of a Snowstorm" and "Spring Rain," is highly favorable. Burchfield's coloring he finds "rather cold and grim," a defect which he attributes to the unattractive environment in which the artist must work, but we are told the colors are used with great care and the brush work is free and very fresh, the artist being a most conscientious workman who spares no trouble to achieve the effect he wants. Stephens ranks him ahead of Rockwell Kent.

It is in this general effect achieved, that Mr. Stephens finds the greatest possibilities of this Ohio artist. After allowing for all the demerits of the work, he concludes with the following significant appraisal: "On the other hand, his ability of spacing is amazing, and is one of the qualities which make me believe that he may yet do work which would raise him to one of the highest places in contemporary painting."

American Said to Seek Raphael's

Portrait of Giuliano di Medici

BERLIN—It is rumored that the famous portrait of Giuliano de Medici by Raphael in the Huldshinsky collection in Berlin will be sold to an American. This picture is on the list of those precious art objects that cannot be sold to foreign countries without official permission of the government. In spite of the bad financial position of Germany, it is very unlikely that this permission will be given for an object of such priceless value, as it would be too severe a blow to national pride.

Exhibition of Old Masters

AN INVITATION

Spink & Son's New Gallery is now open at
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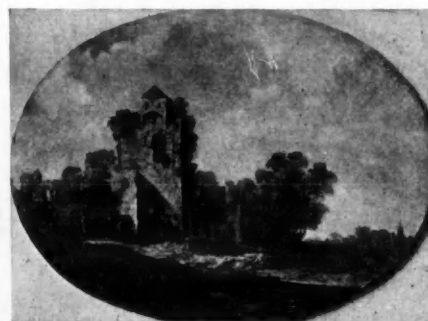
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SOVIETS SEIZE ART, THEN EXHIBIT IT

Works Owned by Private Persons Transferred to the Public Museums—First Commercial Posters Have Appeared

PETROGRAD—The Soviet government is beginning to concern itself with art. In the Petrograd Russian Museum (formerly the Alexander III Museum) there has been placed on exhibition this autumn a special show of engravings and prints of the XVIIIth and XIXth centuries, and there is also another exhibition in the Museum of a large number of paintings by modern Russian artists, including such men as Repin, Musaloff, Seroff, Vroubel and Borosoff.

All of these canvases have been taken from various private collections and "nationalized" by the Soviet government by the operation of transferring them to the Russian Museum here. The Soviet system in Hungary operated in the same way in art matters during its brief rule there.

The first commercial advertisements permitted to be published in Russia since the new régime came into power are now appearing in the form of posters advertising the national beer, an apparent revelation of the fact that the Soviet government is reacting to the world-wide revival of interest in poster art.

From the Petrograd branch of the State Publishing Department is issuing a richly illustrated volume on the Russian state porcelain factory, devoted chiefly to the output of the factory in the years from 1917 to 1922, about which the outside world knows little or nothing. During those years the factory turned out many busts of prominent revolutionary leaders, figures illustrating scenes of the Revolution, and plates and dishes with revolutionary slogans and emblems.

Valuable Stained Glass in Rubbish

LONDON—While workmen were putting a new roof on the vestry of Chelsea Old Church, they discovered between layers of soft plaster at the back of a pile of old bricks, a fine stained glass window of XIVth century date, which is regarded by authorities as being of particular importance. The panel is complete save for one small portion which originally formed the head of St. Stephen. It has been put on exhibition at the Victoria and Albert Museum, but will eventually be placed in a favorable position in the church in which it was found.

BROOKLYN MUSEUM TO SHOW NEGRO ART

First Exhibition of This Character in America Will Consist Mainly of Congo Wood Sculpture and Ivories

An exhibition of negro arts will be held some time in March at the Brooklyn Institute. The collection was secured mainly from M. Paul Guillaume of Paris, a well known art dealer who for the last ten years has been interested in negro art. He is connected with the Société d'Architecture Nègre and the Musée d'Art Nègre of Paris. Some other pieces have been picked up elsewhere by the curator himself.

The material nearly all comes from the Belgian Congo, with a few pieces from districts adjacent. It was brought from Paris by Stewart Culin, curator of ethnology and consists mainly of wood sculpture and a few pieces in ivory. They are secular figures but no fetishes, illustrating the general aptitude for carving of the negroes of the Congo. The figures are mostly human of both sexes. Drinking vessels and other familiar objects are included. The exhibits will be placed against a background of textile work from the Congo, such as patterns in raffia, a kind of dried grass.

No exhibition of this kind has ever been held before in the United States. Mr. Culin has about a thousand pieces but will exhibit only about 200 of the choicest. Some of the exhibits date back 200 years, others run to the present time.

Baltimore Art Museum Opened

BALTIMORE—The Baltimore Museum of Art was opened formally October 14 in the old Garrett mansion. Representatives from the Friends of Art, the Architectural Society, the Art Students' League, the Water Color Society, the Handicraft Club, the Charcoal Club and the Maryland Institute were present. An address was made by Henry W. Kent, secretary of the Metropolitan Museum, New York. It is hoped that a collection of art works will be assembled before the season is ended.

Olivotti Brings Italian Art Works

Allessandro Olivotti, art dealer, returned from Italy October 21 on the steamer *Conte Rosso*. He brought with him Guardi's "A View of Venice" and several other Italian art works, including three large tapestries from a private collection.

BIG LONGFELLOW GIFT TO BOSTON MUSEUM

Numerous Fine Paintings and \$200,000 in Cash to be Bestowed After Widow's Death, Artist's own Pictures Now

Ernest Wadsworth Longfellow, painter and son of the poet, who died November 10, 1921, left an estate of \$509,901, according to an appraisal just filed in a New York court. He made a codicil cutting off his nephews, Professor Henry Wadsworth Longfellow Dana and Allston Dana, from a quarter interest in the estate because of their "Socialist and pacifist tendencies," as told in THE AMERICAN ART NEWS at the time.

Mr. Longfellow's art collection, which he left with his own paintings to the Museum of Fine Arts in Boston, was valued at \$65,078. He also gave the Museum of Fine Arts \$200,000, to be paid after the death of his wife, Mrs. Harriet Spelman Longfellow, now 74 years of age, who receives the income from the residuary estate for life. The residue amounts to about \$400,000 and after the payment of the \$200,000 to the museum, there remains \$200,000 to be divided under the will between his favorite nephew, Richard H. Dana of New York, and a niece, Mrs. Frances DeRham of Cold Spring, N. Y.

The painter's own sketches and paintings, which go at once to the Museum of Fine Arts, are valued at \$5,725. The museum does not get his collection of art until after the death of his wife. The most valuable are: "Early Morning" (Tyron), \$2,000; "The First Snow" (Metcalfe), \$1,000; "Twilight" (C. H. Davis), \$1,000; "Lake at Ville d'Avray" (Corot), \$1,000; "La Sentier" (Corot), \$3,000; "The Window" (Couture), \$4,000; "Evening at St. Prive" (Harpignies), \$2,500; "Cupid and Psyche" (Diaz), \$1,000; "Portrait of John Dunlop" (Romney), \$5,000; "Portrait of Mrs. Wright" (Romney), \$10,000; "Unfinished Head of Lady Hamilton" (Romney), \$3,000; "The Mill Stream" (Thaulow), \$2,000, and "Lavinia, Titian's Daughter" (Bordoni), \$1,000.

Exhibition Hall for Princeton

PRINCETON, N. J.—The art department of Princeton University is to have a suitable exhibition building for its art, archeological and literary possessions in the new McCormick Hall which is now ready for the lecture of casts and examples of Syrian sculpture collected by the late Professor Butler during his expeditions.

\$1,000,000 TO CLEVELAND MUSEUM FROM WADE

President of the Institution Donates \$200,000 Without Restrictions, Bringing His Total Above Million Mark

CLEVELAND—Jephtha H. Wade, president of the Cleveland Museum of Art and donor of the Wade collection of paintings and many other valuable art objects, has just given the Museum \$200,000 as an unrestricted endowment fund which, with \$200,000 previously given as a purchase fund, brings the total of his donations to the institution well over \$1,000,000.

The announcement of Mr. Wade's gift was kept as a surprise for the team workers in the recent membership drive, which resulted in the addition of 800 new members. Returns are still coming in from the campaign, and other donations of a substantial character may soon be announced. The abolition of admission charges at the Museum for one week, and several important concerts and lectures given free to the public were among the methods adopted to arouse general public interest in the upbuilding of the institution. The famous phrase of Jean Francois Millet, "I know my Louvre," was paraphrased to apply to Clevelanders and their Museum, and it may now be said that many thousands of residents of the city know the Museum from recent visits who heretofore had taken little or no interest in it.

A children's museum is regarded as a necessity, this work having far outgrown the one room in which it is housed. Last year 24,000 public school children visited the museum with their teachers, and this branch of the educational work will be broadened through Mr. Wade's generosity.

H. Koopman & Sons Move

From its location in East Forty-sixth street, opposite the Ritz-Carlton, where it was established for fifteen years, the firm of H. Koopman & Sons has removed to 26 East 55th Street. The firm now has space for showing its collections of old English and Continental porcelain, old glass in many forms, old English silver and reproductions of plated ware among other objects of use and adornment for the XVIIIth and early XIXth centuries. The Messrs. Koopman also have a department devoted to modern French work such as silver-framed bags and similar objects. The house of Koopman was founded by Mr. H. Koopman forty years ago and was in business at 324 Fifth Avenue for twenty-five years before moving to East Forty-sixth street.

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ARTIST JAILED FOR LIVING IN MUNICH

Edwin Pearson, American Sculptor,
Substantiates Stories of Others About
Bavarian Hostility to Foreigners

Some months ago THE AMERICAN ART NEWS published a letter from Nancy Cox McCormack, sculptor, about the unpleasant experiences of herself and other American artists in Munich. And now Edwin Pearson, a Chicago artist who graduated from the Chicago Art Institute and later studied in Sweden, Munich and Paris and then returned to Munich to take a final course at the Art Academy, relates even more unpleasant experiences, including a term in jail, merely for attempting to live in the Bavarian capital.

For generations Munich has been one of the chief goals of American students of the fine arts, and some of the greatest of our painters and sculptors have studied there, including Duveneck, Chase and Eakins. But now apparently a great change has come over the attitude of the Bavarian authorities.

Pearson, who has a work of sculpture now on exhibition in Chicago, writes that when he returned to Munich two years ago to study, he was sadly disappointed to find it a closed city to all foreigners, even Prussians being considered outsiders, and no one was permitted to remain more than twenty-four hours unless officially connected with relief work. But he knew the city well and was able to stay some weeks by dodging the police and changing his residence every day or two.

He was arrested in bed one morning, taken to a police court and fined and ordered to leave Munich. The fine was moderate in consideration of the fact that he was an art student. He went to a suburb and met another Chicagoan, Seymour Blair, who was studying music. Blair, in some way which he would not reveal, had obtained a permit to live in Munich after having been chased out four times. He gave Pearson some "inside information," however, to the effect that the American relief organization was to establish a branch in Munich, and Pearson, by being appointed an "errand boy," got a permit to reside in the city. He extended his usefulness by working for the Munich baby-welfare bureau.

After the welfare work ended his permit was good for six months more, but he neglected to have it renewed and he was taken from the Art Academy and put in jail.

"I was refused all requests to consult my friends or the American consul. I was to be deported on a Friday. Friday morning I was permitted to go under guard to my room to get some necessities. I slipped a note to the landlady stating that I was under arrest, about to be deported, and I wanted the consul to interfere.

"I waited that night and the next day for word. Then I was summoned to the captain's office, where friendly faces greeted me. The consul, Dr. Nies, rector of the American church in Munich, and Prof. Carl Marr, the American director of the Munich Art Academy, were there. I was released, given another permit, well fed, the first time in three days, and then I went home and to bed for a good long sleep."

MILCH GALLERIES

AMERICAN PAINTINGS

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NEW YORK

METROPOLITAN GETS TWO VERY RARE RUGS

James F. Ballard of St. Louis Brings
the Treasures from Smyrna, Adding
to His Previous \$500,000 Donation

The Metropolitan Museum of Art has been presented by James F. Ballard with two rare Asiatic rugs which will be added to the \$500,000 collection already given to that institution by Mr. Ballard of St. Louis. They arrived last week on the Aquitania with Mr. Ballard. He had many adventures in the war-stricken districts of Asia Minor and witnessed the burning of his ship, the *Lamartine*, in Smyrna harbor when that city was destroyed by the Turks. Mr. Ballard has crossed the ocean twenty-two times and traveled 275,000 miles in search of rug treasures. Last spring he presented the Museum with 126 choice rugs, constituting one of the most representative groups in existence. At the time he made a tentative promise to add to the collection.

One of the two rugs just given is 5½ x 12 feet and has a quaint design of small birds. It is a production of the Seljuk Turks and but three of its quality are known to be in the museums of the world. The other rug bears a design of the coat of arms of Tamerlane, the fourteenth century Asiatic conqueror, and will be taken for the present to St. Louis and returned here later. Its dimensions are 5:2 x 5:4. The Metropolitan Museum has bestowed upon Mr. Ballard, the title of benefactor, the highest honor which it can confer.

Duxbury Exhibit to be Biennial

The Duxbury Art Association, which for the past four years has held annual summer exhibitions, has decided to hold exhibitions every other season hereafter. This change was decided on with a view to improving the standard of the summer shows and with the hope that more sales might result. The executive committee for the coming season includes: Charles Bittinger, president; Waldo Kennard, vice president; Margaret Fitzhugh Browne, secretary-treasurer; Marjorie Conant, assistant recording treasurer, and Winthrop Coffin.

Association Approves Art Palace

At a special meeting of the National Academy Association held last Thursday a resolution was adopted approving the purpose of the Board of Estimate and Apportionment of New York to acquire property on which buildings devoted to music and art may be erected, provided the site stated that "the National Academy Association shall be centrally located. The resolution also takes this occasion to congratulate the city government on this very important step for the encouragement of the arts."

Two Parkhurst Pictures Stolen

TOLEDO — Two paintings by Thomas Shrewsbury Parkhurst entitled "The Green Wave" and "Birds' Nest Rocks" were ripped from their frames and stolen from the current exhibition at the Toledo Museum on October 21. The theft was committed in the day time. Parkhurst is a California artist, his home being at Carmel-by-the-Sea.

IN BIG PICTURE FIVE ARTISTS SLAM 'DRYS'

Pastel 150 Feet Long Worked on by
Well-known Painters of the Salma-
gundi Club an Anti-Prohibition Jest

The Salmagundi Club held its get-together dinner last evening and for the occasion provided a huge mural decoration for the walls of the exhibition hall. The subject was a Gargantuan jest on prohibition.

The picture was worked upon by various Salmagundi artists and the 150 feet of decoration depicted various phases of the joyous social hilarity assumed to exist outside of what the designer, Arthur Little, calls the "Three Smile Limit." The artists assisting Mr. Little were George P. Ennis, Fred Hutchison, Arthur Powell, Edmund Greacen and Victor Julius.

The artists who worked on the picture used brilliantly colored crayons attached to billiard cues. The decoration, on paper, covers four walls and is 7½ feet high. It may be sent to the Cliff Dwellers' Club in Chicago and later make a tour of the country. It shows, in front of towering New York, done in masses of purple, Miss Liberty, her face wreathed in smiles and turned outward, her torch a foaming goblet. At the far end of the room a sad little man in black and purple, black-encircled hat, purple shoes and hands tied, is walking the plank, a blunderbuss threatening him in the rear and the sea serpent in front. He typifies prohibition.

Admirers of Joseph Pennell say that he should have added a few touches to the picture.

Collection of Valuable Engravings

Found in a Princely German Castle

BERLIN—At the former residence of one of the princely families in the little town of Greiz in Middle Germany, a collection of extraordinarily valuable engravings has been discovered. They were hidden in the library, a fact which came to light only through the revolution, when the State came into possession of these art treasures. The princely family laid claim to the collection when they discovered its value, and an arrangement was made so that the collection bears the name of the family.

The chief volumes of old engravings are only equaled in beauty by those in the British Museum, and contain about 800 portraits dating from the period when engraving was in its prime. Six other volumes have about 1,000 portraits, including that of a daughter of George III of England, who was married to a German prince. The collection is now being exhibited in one of the princely castles.

Sir Joseph Duveen Returns

Sir Joseph Duveen, accompanied by Lady Duveen, arrived in New York on board the *Aquitania* October 20 after a summer spent in England and on the Continent.

The Exhibition Is Announced of a Collection of Barbizon and Modern French Paintings brought to America by the well-known French Artist LIEUTENANT HENRY FARRÉ

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*Retrospective Exhibit of John J. Enneking's
Landscapes Delight Art Lovers of Boston*



"AFTERGLOW"

By JOHN J. ENNEKING

BOSTON—No more delightful exhibition of American landscapes by one man has been seen recently in Boston than the selected group by the late John J. Enneking which opens the fall season at the Vose Galleries. Even those people who have reason to be well acquainted with the pictures of this artist are astonished at the variety and power of his work.

The pictures were selected by the Vose Galleries from a very large number available, and unquestionably represent the very acme of his genius. Moreover the paintings have been carefully cleaned and are shown to the greatest advantage in especially carved and harmonious frames. The effect is like a series of jewels in rich settings.

As they hang on the walls the pictures now show, individually and as a whole, why Enneking was so popular both as an artist and as a man. They are as markedly personal as he was, for in spite of the fact that he studied in Munich and with Bonnat and Daubigny, there is not the slightest trace in his work of either of these teachers, although one may possibly trace to the Ger-

man city the solidity of his construction of his paintings.

Such a canvas as his "Afterglow," reproduced on this page, shows the serenity of his outlook on nature, the simplicity of his themes, and the superb glow of his color. Above all else Enneking loved to paint a vista through the trees of an American woodland, particularly autumn when the woods were riotous with russet, red and yellow hues and the brilliancy of the sunlight added to their glories. In "The Red Oak" Enneking was quite at his best in this vein, a canvas which is the peer of the "Afterglow" and the "Autumn Twilight." In such compositions, this painter always preserved, very beautifully and completely, the cathedral-like feeling of wood interiors. His "Hush of Autumn," which is also included in the show, is another of his most exquisite works. In a varied vein are the "Rainy Day in New England," a harmony in pearly greys, and "The Misty Veil," that has an ethereal quality quite apart from his autumnal landscapes and is another proof of the manysided artistic nature of Enneking.

Works by Famous American Painters

Among Objects to Be Sold at Silo's

Paintings and other art objects from Oakdale, the famous Long Island country residence of the late Frederick G. Bourne, formerly president of the Singer Sewing Machine Company and commodore of the New York Yacht Club, are on exhibition in Silo's Fifth Avenue Art Galleries until Oct. 31. Among the paintings are a portrait of Washington by Rembrandt Peale, a Bouguereau, a canvas by A. M. Gorter, and two examples each by Horatio Walker, Aston Knight and Martin Rico.

The furniture includes many pieces from France in mahogany and tulip woods with ormolu mounts, living room suites in morocco leather, Spanish embroideries and Oriental rugs, European and American porcelain and china and glassware. There are also collections of fishing rods and tackle and sporting rifles and guns. From other sources come to the exhibition and sale a collection of valuable jewelry and furs, East Indian jewelry, silver, terra cotta figures and pieces designed by Cottier.

The sale of the entire collection will begin on Nov. 1 at 2 p. m., continuing daily until Nov. 4 inclusive, each session commencing at the same hour.

Life Classes Popular in Madagascar

PARIS—When Mme. Suzanne Frémont opened the first art school in Madagascar at Tananarive, the capital of that African island, last year, she was told she would have to confine her classes to the masculine sex as Malgache ladies never leave their homes. As it turned out, in a hundred students twelve are girls who have taken very naturally to the mixed life classes from the nude. Mme. Frémont will show her paintings of Malgache types at the Salon d'Automne.

Page Collection of English and

American Porcelains to Be Sold

The historical collection of English and early American porcelains and potteries formed by the late Valency A. Page of Derby, Conn., is to be shown in the Metropolitan Art and Auction Galleries, 45 West 57th street, opening on October 30. It includes platters, pitchers and historical pieces of porcelain, pottery, Lowestoft ware, lustre and old glassware, the whole forming one of the finest collections of these objects seen here in recent years. The entire collection will be sold at auction on the afternoons of Thursday, Friday and Saturday.

Mr. Jones to Teach Stage Art

Robert Edmond Jones, the American artist, will give a course of lectures on theatre decoration and stage design, at the Master Institute of United Arts, 312 W. 54th Street. Mr. Jones is one of the most celebrated designers in the theatrical field, being especially well known for his work in "Rose Bernd," "Anna Christie," "The Jest," "Richard III" and "Deçlassée." The course will open on October 19.

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Books collected from the stock of the bookseller, H. Mischke of New York city; afternoons of Oct. 30-Nov. 3.

Clarke's, 42 East 58th St.—The Mrs. Charlotte Royce collection of early American mahogany and maple furniture, decorative effects, hooked rugs and chintzes; afternoons of Nov. 2, 3 and 4.

Silo's Fifth Avenue Art Galleries, 40 East 45th St.—Paintings and household furnishings from the estate of the late Commodore Frederick G. Bourne; tapestries, porcelains and other art objects; afternoons of Nov. 1, 2, 3 and 4.

Walpole Gallery, 12 West 48th St.—Japanese prints; night of Oct. 30. Hooked rugs and American Indian blankets and pottery; afternoon of Nov. 3.

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SPORT IN ART

The announcement from Paris that the Autumn Salon will include a whole section devoted to "art sportif" shows a Gallic growth of interest in sport in art that has no parallel in this country, great as is American devotion to games. Since the last Autumn Salon the number of paintings of this kind must have grown in proportion to an extraordinary degree, for at that show only one painter exhibited a group of pictures representing outdoor sports. The land of Carpentier surpasses the country of Dempsey in its official encouragement of "art sportif," yet here the dealers are beginning to pay some small degree of attention to this special field as may be noted through the exhibition of pictures of the hunting field by William J. Hays in a Cleveland gallery and the one promised by the Brown-Robertson Galleries this season of contemporary American sporting pictures and prints.

In the aggregate numbers of men and women who take part in outdoor games and sports and who attend public competitions, the United States surpasses all other countries, although more spectators attend the great horse racing events at the Paris tracks than witness such races at the New York tracks, and our largest football crowds do not begin to equal a "cup tie" match assemblage near London or Liverpool. British artists who have made sporting pictures of one kind or another are legion, and we have no one in our country today, for example, who does just such work as Munings. That there is a large number of buyers of good sporting pictures is evident through the many colored prints that are sold, chiefly of foreign origin and concerned with hunting, fishing, yachting and racing. Yet American artists who paint or etch pictures of sports are extremely few in number.

Besides Hays' little pictures of riding to the hounds, Rosseau's field dogs and Benson's waterfowl prints, it is not easy to recall any Americans who devote themselves to sport in art. Bellows has done one or two brilliant paintings of the polo field and his prize fighters and wrestlers are of equal importance in this genre. Ernest L. Ipsen has painted one or two yachting subjects so good as to make the average yachtsman long for more of them. Irving R. Wiles paints yachts and sailing boats all too seldom; and W. J. Glackens no longer paints picturesque and animated race track scenes. Our sculptors, led by Dr. Tait McKenzie, show a keener and more persistent interest in sport and that interest is well repaid by the success of their work. "Art sportif" is an almost un-

The Howard Young Galleries announce the sale, from the paintings comprising the Potter Palmer collection now on view there, of Corot's "Woman with Water Jar" and Gari Melchers' "Brittany Wedding." The Corot has been purchased by Duncan Phillips of Washington, D. C., for the Phillips Memorial Gallery built as a memorial to Mr. Phillips' father. The Melchers canvas has been acquired by the Albright Gallery, of Buffalo, N. Y., for its permanent collection.

The Corot bought by Mr. Phillips comes from that early time in his life when he was occupied chiefly with figure subjects and with such literary subjects as the two he bequeathed to the Louvre. His "Woman with Water Jar" shows how markedly he was influenced by his Italian teachers and by the sturdy quality of Italian painting, a technique he abandoned completely when he began painting French landscapes. It is a superb example of his work in this period and probably the finest one in the United States.

The "Brittany Wedding" of Gari Melchers is figure painting of quite another school, apparently less substantial in construction yet actually quite as realistic as Corot's. It shows how an American painter

worked field here, to which American artists might devote themselves with the apparent certainty of gaining a new group of buyers for their pictures.

HELPING ARTISTS

The eternal problem of making art pay through finding some better method than any of those at present known of bringing artist and buyer together has had three solutions offered of late, here and abroad. These proposals, while not at all novel, are of more than passing interest in that they show keen lay and professional concern with the financial success of art workers.

What comes nearest to being a novelty among these efforts is a plan proposed in Paris by the American writer, Ezra Pound, to form an organized effort to give the artist "leisure in which to work." Mr. Pound proposed calling this organization "Bel Esprit" and it is being developed by a group of Americans and Frenchmen in Paris who propose to assemble a group of subscribers willing to contribute \$25 to \$50 a year for life, or as long as the artist needs it, to the end that the individual so aided will be free to develop the best that is in him without sacrificing himself and his work to gain a mere existence. Mr. Pound declares that "to give an artist leisure in art is to take part in his creation." In its essence, this scheme simply expands the idea of the art patron. But it is so essentially fine and kindly that everyone will wish it success and long life, except perhaps a few pragmatists who believe in the "sink or swim" method of survival.

The second and third of these movements have been put underway in Rome and New York. In the Italian capitol there has been established, through the generosity of Frank Vanderlip and the practical co-operation of two American artists, Rudolph Evans and S. Anthony Guarino, a gallery called "Fiamma" in which artists may show their work and sell it but with the singular condition that while the gallery charges no fees the artist only receives half of the sale price, the other half going to help less prosperous artists and the Roman art magazine from which the gallery takes its name and which is devoted to the cause of the younger artists. Here in New York the Art Center is operating as a separate unit of its activities a "Cooperative Gallery" in which an art worker or a group of them may show their work for such periods as they can afford to pay for, whether it be for a few days or longer, thus affording them an opportunity to show their work.

If any of these schemes have a patronizing air it must be realized that such is not the intention of those who planned them. They are only helping to the best of their ability in the unending task of making art pay and bringing ease of mind into the lives of art workers.

A Corot and a Melchers Sold from Potter Palmer Collection



"WOMAN WITH WATER JAR"

By COROT



"BRITTANY WEDDING"

By MELCHERS

has gone into the field of the modern Dutch school and created a picture that for grace, sentiment and atmospheric quality no native worker in that school has surpassed.

The exhibition of the Potter Palmer collection has aroused much interest, and these are not the only pictures in the group which have so far been acquired by connoisseurs.

Obituary

HARRY J. STICKROTH

Harry J. Stickroth, instructor in mural painting and decorative portraiture at the Chicago Art Institute, died of heart disease in the Presbyterian hospital in Chicago after an illness of a few days. In 1914 he won a fellowship in the American Academy in Rome. He was associated with Barry Faulkner in the mural decorations for the new Cunard building in New York.

FREEMAN THORPE

Freeman Thorpe, who in the 1870s spent seven years in Washington painting portraits of government officials, died on Oct. 20 in Hubert, Minn. He was born in Ohio, in 1844. Among his best-known paintings were his portraits of President Grant, General W. T. Sherman and Carl Schurz. He commanded an Ohio National Guard regiment for five years.

Collection of Winslow Homer's

Paintings Shown in Portland, Me.

PORTLAND, Maine—In the Sweatt Museum is a loan collection of paintings by Winslow Homer, which will be on view for an indefinite period. The pictures were loaned by Mrs. Charles Homer, wife of the artist's brother, and they include those that were to be seen in the late artist's studio at Prout's Neck a year ago.

Of the ten pictures being shown, the one which holds the chief interest is that of Homer's studio in a late afternoon in a fog, and known as "The Foggy Day." This particular picture is the property of John Calvin Stevens, president of the Art Society, and has been hanging in the Museum for some years. Around it are grouped the other paintings, including "Playing Old Soldier," which is reminiscent of the artist's days as a war correspondent.

The water colors are "Huntsman and Dog," "Kettle Cove," "First Station at the Hudson's Bay Company," "Rapids in Canada," "Plains of Abraham," "Storm on the English Coast," "Palm Trees, Nassau" and "Gloucester Harbor."

Mlle. Resco, French Portraitist,

Arrives with Pictures of Notables

Mlle. Micheline Resco, a French artist who has recently come to this country from Paris, has opened a studio in the Walpole, 43 East 25th street. She has brought with her portraits in pastel and oil of General Pershing, Marshal Foch, the Archbishop of Paris, and Colonel Bentley Mott, American military attaché in Paris. Marshal Foch's portrait was shown in the Palais de la Legion d'Honneur. A vigorous pencil drawing is of President-elect Alvear of Argentina. Another portrait of General Pershing by Mlle. Resco won a Knights of Columbus prize in Paris last year and was purchased by them for the Army Museum of the Invalides.

Some of the artist's most sympathetic work is evident in her portraits of children, those of the grandchildren of Marshal Fayolle showing particular facility in handling her medium. Mlle. Resco is planning to hold an exhibition of her portraits in New York early this winter.

Studio Gossip

Paul Dougherty, marine painter, has returned from France.

A landscape by Ben Foster, "Autumn Twilight," has been presented to the Grand Rapids Art Association by Mrs. Emily J. Clark.

A. Muller-Ury has returned to New York after a summer abroad spent chiefly in Rome painting portraits of Pope Pius XI. He completed two portraits of the Pope, one for the Vatican and the other for the American College in Rome.

Susan Ricker Knox closed her summer studio at York Harbor, Maine, October 24 and returned to New York.

Howard Chandler Christy has been given a commission to paint another portrait of President Harding, to be emplaced in the main saloon of the steamer *Leviathan*, which is being reconditioned at Newport News under the direction of the United States Shipping Board.

Albert Rosenthal has returned to Philadelphia after spending the summer in England and France.

Maurice Molarsky and Mrs. Molarsky have come back to New York after a summer in France and Spain.

David E. Kornhauser has moved to his new studio in Philadelphia and is busy working on portrait commissions.

Adolph Borie spent September in Philadelphia painting several portraits of well-known Philadelphians. With Mrs. Borie and their family he plans to sail in the near future for Paris, where they expect to reside permanently.

Demetrius Trifyllis, portrait painter, has returned to his studio, 19 East Pearson street, Chicago. He is executing commissions for portraits in Chicago and Evanston.

Marco Zim, whose studio is now at 2552 University avenue, has been kept busy with commissions for portraits both in painting and sculpture. Among them are a life-size portrait of Francis Sonin, her mother, Mrs. S. Sonin and Mrs. Charles Davenport, and a portrait bust of Master Laurence Low.

Begni del Piatta will exhibit recent sculpture in the studio of Daniel Chester French, 12 West Eighth street, from November 1 to 15. It will include examples of his portraiture.

During this season the class in water color and oil sketching at the Brooklyn Institute will be conducted by W. C. L. White.

Leopold Seyffert has returned from a summer spent in Switzerland. While there he painted a portrait of Mrs. Seyffert and their two sons, which he plans to show at the annual Pennsylvania Academy exhibition. Before sailing in the late spring Mr. Seyffert spent a month in Philadelphia, during which time he painted a portrait of E. T. Stotesbury.

A bronze bust of Frank Springer, by G. S. C. Scarpitta was presented to the state of New Mexico at the third annual session of the Southwestern division of the American Association for the Advancement of Science and has been given permanent place in the Art Museum at Santa Fe. Mr. Springer, who spends at least half of his year in Washington, is distinguished as a scientist, but he is also a man of affairs and a lover of art. The Museum of Santa Fe was made possible by him.

JAMARIN

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PARIS

LONDON

The inauguration of an Anglo-American committee in London, a section of whose work it will be to select the number of fifteen paintings by British artists for the International at Pittsburgh, should have the effect of rendering the contribution made from this country of greater interest and value than it has been up to the present, since hitherto our artists have exhibited only by express invitation. Invitations will still be issued as in former years and it will be illuminating to observe whether the work obtained in this connection or that chosen by the committee proves to be of the greater significance.

It is early yet to talk about the Royal Academy of next spring, but the news that Sir William Orpen is to exhibit the portrait of "A Footman," painted from a prominent member of the staff at the Dieppe Casino, is worth chronicling since it seems to promise a "pendant" to the "Chef" picture which created such a furore in 1920. The scarlet coat and knee breeches of plush worn by the footman-sitter should make an effective setting to the strong, well-defined features which he is said to possess.

Messrs. Williams and Sutch, whose exhibitions at their United Arts Gallery at 23a Old Bond Street, are always of particular merit, are holding an important exhibition of pictures, both ancient and modern, at the Carter Art Galleries, 340 Dorchester Street West, Montreal, during the last quarter of this year. That this is an exhibition of extreme catholicity as well of unusual quality is clearly to be seen from the juxtaposition of such names as those of Beechey, Gainsborough and Reynolds with those of Carrière, Corot, Maris and Latour. And the French, Dutch and British schools are well represented. It will be remembered that both Mr. Williams and Mr. Sutch were formerly associated with the firm of the late Mr. Lawson Peacock.

Among the sales set for November is that arranged at Sotheby's for the 8th for the dispersal of the collection of engravings belonging to the Baroness Lucas. This will include over forty impressions by Rembrandt.

Sir Charles Holmes is by far the biggest of the three painters whose works occupy their respective rooms at the Grosvenor Gallery, and to him has been naturally accorded the honor of having his drawings displayed in the first and principal gallery. His landscapes can suggest what one of Ibsen's characters describes as "the heights and great waste places" with an unusually sympathetic touch.

At the St. George's Gallery, a Japanese artist, Take Sato, is giving us examples of painting on silks, carried out in the traditional manner of his country, and by means of pigments which he himself has ground from such materials as lapis-lazuli, coral and other curious objects not as a rule brought into requisition for such purposes. His methods are peculiarly suited to the portrayal of that characteristically dreamy (the censorious might call it merely "foggy") atmosphere which envelops London on an autumn afternoon.

One has only to visit the Wallace Collection to realize what an amount of artistry went of old to the fashioning of portraits and figures in wax, for there are to be found some of the finest wax modelings in the world—so fine that the introduction of precious stones, and even occasionally of tiny scraps of fabrics, cannot mar their beauty. On a larger scale, the wax mannequin figure of to-day is bidding fair to take its place among recognized arts and crafts and it will not be surprising if before long it is recognized as coming fairly within the realm of the "beaux-arts." Already sculptors are being called in to model the clay for the plaster casts and the papier-mâché models that are involved in the work, and very considerable skill is involved to prevent the tinting of the wax from displaying that meretriciousness which formerly brought the wax figure into disrepute. —L. G. S.

Munich

The Munich branch of the Bachstitz Gallery has arranged an exhibition of pictures of the first rank, among which are works by Goya, Rubens, Cossiers, Bol, Teniers, Wilson, Couture, Coppel, Van der Velde, Lawrence and Raeburn. Antique glass, bronzes, snuff-boxes, miniatures and ivory objects round out this interesting show.

BERLIN

An exhibition of art objects found by German excavations in Mesopotamia is now being held in the Kaiser Friedrich Museum. The work was accomplished before the war by Professors Sarre and Herzfeld, and is of the highest importance in its representation of Islamic art. The city of Samarra, founded in 836 by a son of Haroun-al-Raschid, is represented by originals, casts and photographs revealing the glamor of the Arabian fairy tales, particularly in the excavation of a huge mosque, spacious enough to house 10,000 devotees. Private houses are decorated with fresco paintings, the style being closely connected with that of similar decorations in Turkestan.

The largest existing collection of autographs, assembled by the globe-trotter, Louis Barth, has been sold to a private collector in Berlin. It contains more than 4,000 autographs, beginning with that of Adolf Menzel, the German painter, and ending with that of Lloyd George. The collection is adorned with drawings, etchings and paintings by artists like Hodler, Lenbach and Rodin. The signatures of Emperor Francis Joseph of Austria, William II of Prussia, Edward VII and George V are to be found here, together with that of the famous physicist, Einstein. Those of Caruso, Coquelin, Maeterlinck, d'Annunzio, Sir Edward Grey, Asquith, Poincaré, Roosevelt, Taft, Wilson and Rabindranath Tagore are also included.

The pre-historic section of the Volkerkund Museum in Berlin has been reorganized and placed in the Arts and Crafts Museum, which is now housed in the former Imperial castle. The material comprises prehistoric objects from all Europe, the main features being the excavations of Schliemann in Greece in 1881. Beginning with the stone age, about 4000 B. C. the exhibits are arranged very advantageously in nineteen rooms, covering the time up to 1000 A. D. Among the objects shown are the oldest human skeleton, the so-called Neanderthal man, the priceless treasures of Troy, prehistoric objects of daily use and pottery.

The antiquarian firm of Paul Graupe in Berlin has a collection of posters that begins with the year 1850, when modern poster art was inaugurated, and was completed in 1922. About 10,000 specimens show the development of this characteristic product of modern times. Not only German but also the old French, English and American posters done before 1896 are included in order to give a clear idea of the artistic, psychological and cultural phases. Of special interest are those originating during the World War in the different countries. A complete series covering the Bolshevistic as well as the conservative era in Hungary are documents of great cultural interest. —F. T.

Vienna

At the Vienna "Kunstlerhaus" (Artists' House), something like the Royal Academy in London, an interesting exhibition is on show. One of the finest artistic accomplishments is the oil, "Gorse Blossom," by Eduard Stella, yellow bushes in bloom and the blue Adriatic in the background. By these two simple colors a shining effect of harmony is produced. A fine sense of poetry pervades "The Iceman," by Fritz Zerritsch. High up on an imaginary rock above the world of glaciers an old man is playing his flute to the animals: a little bird is sitting on his knee, and chamois, marmots, and mountain birds are listening.

Thoroughly Austrian is "The Parish Servant," by Hans Schachinger. One meets with that old, faithful type throughout this country. "The Children's Train," by Emma Bormann, a black train, and in front of it a crowd of Vienna children waiting to be taken abroad, with their things packed and in gay colours, always green and blue, is almost a merry sight but for the dark threatening train behind.

A bronze plaque, "Peace," by Stanislaus Lewandowsky, is symbolic of the present. Peace does not come as a lovely angel with a palm branch, but as a robust and vigorous sower.

As to prices, the artists demand them in dollars, Swiss francs, or gold kronen; only a few quote prices in paper kronen.

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STOCKHOLM

The first of this year's exhibitors was Bertil Damm, a young painter whose show has just closed in the Konsthäuset. Mr. Damm, like many another painter of the younger generation shows a marked tendency away from Academism to Modernism. His earlier work consisted of studies in imitation of the old masters. His water colors and sketches are very Modern in tendency and would be much at home in the exhibits of some American groups.

It is interesting to note that in Damm's exhibition were a number of sketches for decorations for the new Stockholm Town Hall, the building which is the pride and joy of all Sweden just now. They are not afraid to give radical artists jobs of public decoration in Sweden. What if Sempel Halpert, A. S. Baylinson, or Marguerite Zorach were to get commissions to decorate the New York City Hall? It would hardly go in America.

Other interesting young exhibitors in Stockholm this fall are Neuman, and Hilding Linnquist. Neuman is a popular young painter, who sells astonishingly well just now. Linnquist is being shown in company with the Italian sculptor, Libero Andreotti, at the Swedish-French Art Gallery. His is a richly colorful and decorative art. Softly and yet in a strangely undulating way, ladies blossom in his gardens.

Then there is, of course, Kandinsky, who is being shown just now at Gummesson's Gallery on Strandvägen. He is on the whole a more geometrical and much less satisfying Kandinsky than he was in 1916. All the artists of Stockholm are flocking to his show. Opinions vary as to the quality of his present work.

No reference to the Swedish art season would be complete without mentioning the shows of handicrafts and industrial and applied art. There is an exhibition, just now closing, in Liljewalch's art gallery, of handicrafts, where craftsmen at work turn out things before one's eyes. There is a project under way now to send a show of Swedish handicraft and applied art to America. That show, if it crosses the Atlantic, will be one of the most interesting and instructive exhibitions that Europe has sent in years. Sweden is strong in the very things that America is weak in, the coöperation between artists and manufacturers. This coöperation has been brought about by the Svenska Slöjdföreningen, a very excellent and efficient organization. But to go into any analysis of its activity would take many columns of space. Hence this abrupt period.

—Edgar H. Cahill.

THE HAGUE

Dr. Abraham Bredius, the authority on Rembrandt, now residing in Monaco, has just paid a short visit to his old home here which has been converted into the Bredius Museum and is now owned by the city.

At the Pulchri Studio the exhibition of German Art has just come to an end. This was a collection of German paintings of the time of Lenbach and his contemporaries and was sent over to The Hague as a loan exhibit by the German government.

It is particularly interesting to turn from this exhibition to the Kleykamp Gallery, where a large collection of early Oriental art is displayed. No less an authority than Dr. William Cohn gave a lecture recently in the main gallery at Kleykamp's on Oriental art, illustrating his talk with the fine examples arranged about the large rooms. About two hundred patrons, many of whom are private collectors, were present. At present the Kleykamp firm is making arrangements to bring to New York a collection of jade to be displayed in November at a Fifth Avenue dealer's.

The Bachstitz Gallery has an exhibition of Primitives opening Oct. 12. Professor M. J. Friedländer of Berlin has written an introduction to the catalogue. The panel representing scenes from the life of St. Augustine, which is one of the features, was at one time owned by Mr. Charles T. Yerkes. It would be interesting to know when this painting is to re-cross the ocean again. —A. L. W.

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PHILADELPHIA

The thirtieth annual exhibition of small oil paintings opened at the Art Club of Philadelphia Saturday Oct. 21 and will continue until Nov. 12. The gold medal was awarded to Clifford Addams for his small picture of a "Madrid Café Scene." J. F. Folinsbee received honorable mention for his "Toll Bridge—Moonlight." Honorable mention also went to R. Sloan Bredin for the "Girl with Fruit." Among the 155 canvases are two "Winter Evening" impressions by Fred Wagner, two by P. Van Roekens, "At the Circus" and "Champion Scottish Terrier." Among the exhibitors were Anna W. Speakman, Katherine L. Farrell, Francis Dixon, Mary Townsend Mason, Charles H. Davis, F. C. Frieske, Chauncey F. Ryder, W. L. Carrigan, Frank Reed Whiteside, Everett L. Bryant, Hobart Nichols, Arthur Meltzer, Frank A. Brown, William M. Paxton, W. W. Gilchrist, Jr., Walter Ufer, John E. Costigan, Arthur B. Davies, Emil Carlsen, C. S. Chapman, C. H. Woodbury, A. Molarsky, Maurice Fromkes, B. M. Peyton, Douglas Volk, Wayman Adams, Morris H. Pancoast, William F. Taylor, Yarnall Abbott, A. K. Stoddard, E. H. Potthast, Louis Kronberg, Gustav Wiegand, Charles Vezin, F. U. DeVoll, Birge Harrison, C. W. Eaton, Bruce Crane, F. J. Waugh and Jonas Lie.

At the Academy of Music is a large exhibition by the Print Club. Many of the prints have the prices marked on them which is in keeping with the policy in this city of not only bringing art to the public, but also of marketing the work sensibly. There are several striking etchings of Glacier National Park by Lee Sturgis, two lithographs by Thornton Oakley, nine pastels of Chinese subjects by Elizabeth Keith, nine etchings of waterfowl by Frank W. Benson and notable works by F. Weber, Adolphe Blondheim, A. W. Heintzelman, George T. Plowman, Jean Gallagher, John W. Hawkins, Eliza D. Gardiner, Troy Kinney, Clifford Addams, Elizabeth Telling, Ralph Pearson, James H. Fincken, Beatrice S. Levy, Margery Ryerson, John Taylor Arms, Henry B. Shope and H. Nelson Poole.

H. Devitt Welsh will hold an exhibition of etchings at the Greater Galleries in London beginning Nov. 29.

From Oct. 23 to 31, the Art Alliance gives an exhibition of ecclesiastical craftwork, embroideries, silver, stained glass and carvings for church decoration.

Staton's Galleries have an exhibit of original architectural etchings by William Walcott, showing famous buildings of London, Rome, Venice and Edinburgh, and one of the "U. S. S. Delaware in the Forth, Edinburgh."

The School of Design for Women has published an illustrated catalogue of unusual interest in connection with opening its seventy-eighth year. A new fellowship is offered by Mrs. Wharton Sinkler in memory of her father George W. Elkins, a "European fellowship for achievement in the fine arts giving post graduate study in Europe." Under Harriet Sartain the faculty remains the same as last year. —Edward Longstreth

Montclair, N. J.

An exhibition is being held of sketches and small paintings by a group of painters including Katherine L. Adams, Joseph H. Boston, R. Sloan Bredin, William L. Carrigan, Frank Swift Chase, Henry S. Eddy, Florence B. Gotthold, Harry Leith-Ross, Harriet Lord, George Laurence Nelson, Hobart Nichols, Spencer Nichols, Gardner Symons and Guy Wiggins. The display opened Oct. 7 and will continue until Nov. 19.

BOSTON

Rosamond Tudor, Massachusetts artist and former pupil at the Museum School under Benson and Tarbell, is showing twenty of her latest etchings of landscape at Doll & Richards'. The exhibition remains open until Nov. 7.

The engravings by Timothy Cole are the attraction for the next two weeks at Goodspeed's print shop.

Within the next two weeks the unveiling of two of Sargent's memorial pictures, representing the departure of Harvard men to war, will take place at the Widener Memorial Library. The pictures which Mr. Sargent has completed will hang on either side of the turn at the head of the short staircase, flanking the entrance to the stairway. Because of the wishes of the artist it is probable that there will be no special ceremony.

Boston women artists who are represented in the exhibition by the National Association of Women Painters and Sculptors, to open at the Corcoran Gallery of Art, Washington, November 3, are Elizabeth Wentworth Roberts, Lee Lufkin Kaula and Ruth Anderson.

Lilla Cabot Perry, secretary to the Boston Guild of Artists, announces an exhibition of her paintings at the Braus Gallery, New York.

Jean Nutting Oliver's portrait of Rev. George McG. Fisk, rector of St. Stephen's Church, Providence, which has been on view at the Copley Gallery, has been forwarded to its final destination.

A loan exhibition of Japanese prints is now being held at the Fogg Art Museum of Harvard University. The prints are from the collection of Arthur Davison Ficke, the newly appointed curator of Japanese prints at the Museum, and are fine examples of the first and second periods of the art of color printing, dating from 1680-1780. Moronobu, Kiyonobu, Kiyomasa, Masanobu, Toyonobu, Kiyomitsu and Kiyohiro are among the primitive masters represented. The work of the second period, that of the early polychrome masters, may be seen in examples of prints by Harunobu, Kori-usai, Shunsho, and his followers, Shunyei and Shunko, and Shigemasa.

The exhibition also includes a display of a collection of the tools, brushes, colors and wood-blocks used in making the prints, and an example of a print in its different stages. The exhibition will remain until Nov. 1.

—Sidney Woodward.

Dallas

Artists represented at the State Fair include Olin H. Travis, Jerome Hill, Frank Reaugh, Frank Horst, Ursula Tanderdale, Julian Onderdonk, Murray P. Bewley, Emil Carlsen, Karl Anderson, Ernest L. Blumenschein, Mary Cassatt, Paul Cornoyer, Charles C. Curran, Albert L. Groll, Child Hassam, LeRoy Ireland, W. L. Lathrop, W. R. Leigh, George Luks, Willard L. Metcalf, Frederick J. Mulhaupt, Ivan G. Olinsky, Leonard Ochtmann, Edward H. Potthast, Carl Rungius and F. Luis Mora.

Worcester, Mass.

The nineteenth annual exhibition of work by local artists at the Museum opened Oct. 8 and will continue until the 29th. Oil paintings were contributed by Charles Curtis Allen, G. Harold Bailey, Charles A. Bostock, Mabel L. Coolidge, Robert Cupit, Frank J. Darrah, A. Genevieve Estey, Durand Felter, Florence May Giviens, Edith F. Hendricks, Aldus C. Higgins and fourteen others. Charles A. Aiken is among those showing water colors.

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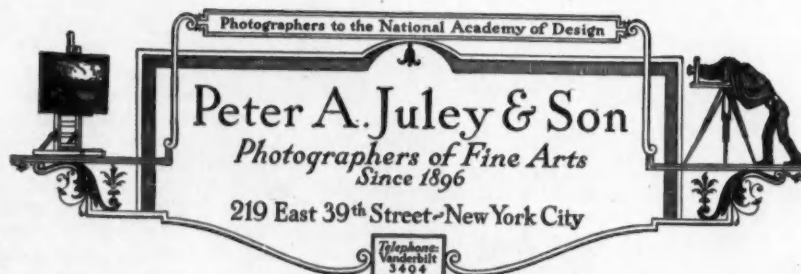


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CHICAGO

The Architectural Library, founded by a bequest from the late Daniel E. Burnham, is fast growing in importance, and in the ten years since the founder's death the few hundred books have grown to 3,300 volumes. Two recent gifts include a rare Roman edition of Pirisani's etchings in twenty-five volumes, and six large volumes on Hindu architecture published by Emanuel Roche.

Lorado Taft, sculptor, is giving free Sunday afternoon lectures at 5:30 P. M. in Fullerton Hall, Art Institute. The attendance is so great that the hall has become insufficient and a larger room has been requested.

A portrait bust in bronze of the late William A. Sherwood, pianist, executed by Lorado Taft, has been placed at the entrance of the Sherwood Music School in the Fine Arts Building.

Plans are being worked out for the organization of a children's department at the Art Institute, under Director Robert B. Harshe, who has adapted the South wing of the Art Institute for that purpose. A check for \$525 has been contributed by the Municipal Art League, and a committee of that body is raising funds for the work, for which a total of \$100,000 will be required.

The forty-third year of the Art School of the Institute finds it with a registration of 2,200 students, and no more can be accepted. The registration of men exceeds that of women by fifteen per cent.

The Jewish People's Institute, 1258 West Taylor Street, has opened an art school which is to serve as a medium of expression for the presentation of Jewish life in decorative and pictorial design, and develop Jewish artistic talent. Todros Geller of the School of Arts and Manufactures at Montreal will supervise the new venture, which aims to reach the general Jewish population of Chicago as well as the thickly settled local district.

Cleveland

Theodore Sizer of the Boston Museum of Fine Arts has been appointed curator of the oriental and print departments of the Cleveland Museum. Many new prints have recently been received as gifts. "A collection with a back bone" was the comment of curator FitzRoy Carrington of Boston, who last week visited the museum and inspected the new print room.

In the annual display of the school now being shown at the Museum, vigorous and colorful work prevails in all departments. Abel G. and Alex. Warshawsky have returned from Paris after winning honors. One of the former's paintings was purchased by the Luxembourg last December. The artist will hold an exhibition here later in the season at the close of a Paris display of his work. Alexander Warshawsky is now giving a display of landscapes, portraits and still life paintings at the Rorimer-Brooks Galleries, all of which represent the most vigorous of modern French painting, without running into the bizarre. They deal principally with quaint Breton peasant types and sunny French landscapes.

At the Gage Gallery the most complete showing of Frank W. Benson's etchings yet assembled is still on view. Mr. Benson, who was here for a short time, exhibited his latest oils, including several fine still-life studies, and a small room full of water colors in a very bright key, full of life and poignant out-door qualities.

An exhibition of a new set of fox-hunting prints, said to be the first depicting this sport in America, and other sporting pictures, oils, water colors and prints by W. J. Hayes of New York, has just closed at the Koerner and Wood gallery, which is now showing Ethel Mundy's wax miniatures of children, youths, "middle-agers" and silvery haired elders.

—Jessie C. Glasier.

ST. LOUIS

At the Noonan-Kocian Galleries a collection of English portraits was recently shown, including examples of the work of Lawrence, Raeburn and Reynolds, the latter perhaps the more important. Also a collection of drawings by Degas, etchings of Ross Santee and etchings by Eileen Soper. The drawings by Degas are characteristic sketches in charcoal and crayon, mostly of ballet girls. They were lent by the Durand-Ruel Galleries. Rose Santee shows pitching, struggling little ponies under calm steady cowboy riders. Eileen Soper's etchings include impressions from her most recent plates of children at work or play.

The Newhouse Gallery is showing a loan collection of miniatures by Eduard Kauffer. Among them are portraits of St. Louisans.

Albert Bloch, formerly of St. Louis, has been appointed instructor of the Saturday afternoon color class of the Chicago Academy of Fine Arts. The class was formed so that advanced artists might get authoritative information as to the meaning and theory of the newer painting. The eighth annual exhibition of thumb-box painting and sculptures opens Nov. 1 at the City Art Museum. Prizes by the St. Louis Art League total \$225; a purchase prize of \$25 is offered by the Town Club, and a prize of \$50 by a private citizen.

The opening exhibition at the Artists' Guild is a joint display of paintings by Gustav F. Goetsch and Edmund H. Wuerpel.

Exhibitions announced by the City Art Museum for November are etchings by Troy Kinney and wood engravings by Rudolph Ruzicka.

The St. Louis *Globe-Democrat* is devoting a page each Sunday in its rotogravure section to the work of St. Louis artists. The first of the series was about E. Humphrey Woolrych and his paintings.

—Mary Powell.

Detroit

The Scarab Club has purchased a new club house, and changed its by-laws to admit fifty new lay members and twenty life members.

The Detroit Society of Arts and Crafts, is, with the exception of a similar society in Boston, probably the strongest organization of its kind in the country. With the autumn of 1922 it rounds out sixteen years of active work. The designing, building and furnishing of its own home by gifts of its members in 1906 was a feat hitherto unsurpassed by any similar group in this country. This season the exhibition facilities have been greatly enlarged by converting what was the playhouse and auditorium into a salesroom where local and traveling exhibitions may be shown to great advantage. The work of the Wiener Werkstaette, which is now in Chicago, will be shown there the first half of November.

The Detroit Institute of Arts has recently acquired a group of wrought iron pieces by the French craftsman Edgar Brandt: a grille, a bronze plate, and fifteen wrought iron models for frames, moulding and architectural ornaments. These were the gift of George G. Booth.

The Institute has also acquired objects from the far East, Chinese bas-reliefs with carved decorations from the Han dynasty and an unusual bronze vessel from the Han period; also a bronze diety from Japan, which belonged when classed according to its style, to a group of forty-eight bronze statuettes which were taken from the Horyuji temple at Nara for the Imperial treasure and are now exhibited for the most part in the Museum at Tokio.

—Marion Holden.

Omaha

August W. Dunbar won the first prize of \$100 for his group of oil paintings in the second annual exhibition of Nebraska artists, conducted by the Omaha Society of Fine Arts. Prizes of \$50 each went to Alice Cleaver, Robert F. Gilder, August Knight, Lilly Yont and Anna Albin. The jury was composed of Henry McCarter of Philadelphia, Ralph Clarkson of Chicago and H. M. Kurtzworth of Kansas City.

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The Gallery of California Artists commenced its second month of existence on Sunday, the 15th, with a private showing of the work of a few of the local painters. In spite of poor hanging and inferior lighting, the exhibition is really worth while. Maynard Dixon is represented by two of his distinctive landscapes; one a typical range of warmly colored desert hills, the other a picture from the Navajo country. Armin Hansen, who seldom shows his work in the West, hung several small paintings. "The Helmsman," a shadowed figure against a background of looming waves, attracted more favorable comment than any other picture in the gallery. Gene Francis was represented by a well-handled mass of garden flowers, relieved by a bit of translucent blue pottery. Gene Francis, by the way, is the wife of Francis McComas, the water colorist.

McComas, another Westerner whose work usually goes directly to the Eastern galleries, showed one of his warm pueblo pictures. W. H. Clapp, curator of the Oakland Gallery, had one of the few large canvases, "Idle Boats," handled with his usual poetic feeling. Gottardo Piazzoni sent in several paintings for hanging; one, almost too large, and hung too low for the proper effect, showed a shadowed mountainside rising abruptly from the bay, with the mist of a thin fog just overflowing its summit.

—Harry Noyes Pratt.

Milwaukee

Many distinguished contemporary artists are represented in the loan exhibition through the courtesy of the leading American art museums. Sir John Lavery's "Waiting," is loaned by the Memorial Art Gallery of Rochester, which also sends a Sorolla, "Oxen on the Beach." The City Art museum, St. Louis, sent two pictures, William Orpen's "Himself" and Richard Miller's "Reverie," and the Worcester Art museum is represented by an Abbott Thayer, a young girl, and a Blakelock, "The Golden Hour." Other artists represented are Chas. Melville Dewey, Charles W. Hawthorne, Emile René Menard, Chase, Weir, Charles H. Davis, Burne-Jones, Cazin, Corot, Le Sidaner, and Gaston La Touche.

Providence

At the Rhode Island School of Design, the autumn exhibition of paintings by contemporary artists is now on. Thirty-seven canvases by thirty-five artists fill the two small galleries. George Bellows, Jonas Lie, Giovanni B. Troccoli, John F. Folinsbee, John Sharman, Bruce Crane, Charles H. Davis, Ben Foster, Gardner Symons, Emil Carlsen, Ernest Lawson, Robert Henri, Daniel Garber, Frank W. Benson, Joseph De Camp, Frederick Friesseke, Gari Melchers, Jerome Myers and Charles H. Woodbury are among the exhibitors.

—W. Alden Brown.

Denver

Chappell House, the gift of Mrs. George Cranmer and her brother Delos Chappell to the Denver Art Association, is in the hands of architects, who are changing the mansion into a building for art and artists. The main floor will be reserved for the Allied Arts, another section for the Denver Art Association and the top floor for artists' studios. There is a fine conservatory, with a white marble fountain. Although the garden is not of great size, it is an ideal place for out-of-door sculpture exhibitions.

—M. R. F. V.

Nashville

In the art department of the State Fair, of which Mrs. Robert W. Nichol was director, thirty-two pictures loaned by the Metropolitan Museum were shown, and works by Tennessee artists, including Cornelius Hawkins, Mrs. Willie Betty Newman, Latimer Wilson, Mayna Treanor Arent, Louise Allen, Ella S. Hergesheimer, E. E. McNeely, Elizabeth Love, Edith M. Fisher, R. Stevens and George Julian Zolnay.

New York Exhibition Calendar

Ackerman Galleries, 10 East 46th St.—Exhibition of ship models.
Ainslie Galleries, 677 Fifth Ave.—Portraits by Howard Chandler Christy, to Nov. 1; paintings by James Francis Brown, to Oct. 31; Barbizon and modern French paintings, Nov. 1-15.
Anderson Galleries, Park Ave. and 59th St.—Autumn exhibition of The Salons of America, to Nov. 4.
Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.
Art Center, 65-67 East 56th St.—Second annual exhibition of the co-operating societies of the Art Center, Oct. 31; seventh annual exhibition of textile design by Art Alliance, to Nov. 11.
Babcock Galleries, 19 East 49th St.—Exhibition by the Nanuet Painters and Sculptors, Oct. 28-Nov. 11.
Belmaison Gallery, Broadway and Ninth St.—Richard d'Asir exhibition, Nov. 1-15.
Brooklyn Museum, Eastern Parkway.—Special exhibition of recent accessions; exhibition of Tissot water colors.
Brown Robertson Galleries, 415 Madison Ave.—Modern etchings, lithographs, sporting and block prints.
Civic Club Gallery, 14 West 12th St.—Paintings and sculptures by the Japanese Art Assn. of New York, Nov. 1-21.
Daniel Gallery, 2 West 47th St.—Paintings by American artists.
Daniel Chester French Studio, 12 West Eighth St.—Sculptures by Ernesto Begni del Piatta, to Oct. 31.
Dudensing Galleries, 45 West 44th St.—Paintings by Meinhauer, Nov. 1-31.
Durand-Ruel Galleries, 12 East 51st St.—Modern French paintings.
Ehrich Galleries, 707 Fifth Ave.—Group exhibition of portraits in various mediums by eight contemporary artists, Oct. 30-Nov. 11.
Mrs. Ehrich Gallery, 707 Fifth Ave.—Mrs. George Louis Beers' collection of antique velvets and needlepoint, Nov. 2-22.
Fearon Galleries, 25 West 54th St.—Drawings by old masters.
Ferargil Galleries, 607 Fifth Ave.—Overmantels by Robert A. Chanler, Oct. 30-Nov. 11.
Fine Arts Bldg., 215 West 57th St.—Exhibition by National Association of Women Painters and Sculptors, to Oct. 30.
Montague Flagg, 42 East 57th St.—English and French tapestries and paintings of the XVII and XVIII centuries.
Folsom Galleries, 104 West 57th St.—Paintings by American artists.
Harlow Gallery, 712 Fifth Ave.—Exhibition of modern etchings.
The Misses Hill Gallery, 607 Fifth Ave.—Oils and water colors by Jean Jacques Pfister, Oct. 30-Nov. 18.
Kennedy Galleries, 693 Fifth Ave.—Sixty etchings by six modern masters, Nov. 1-30.
Keppel Galleries, 4 East 39th St.—Exhibition of early engravings, to Nov. 15.
Kinsore Galleries, 668 Fifth Ave.—Paintings by Van Rinkhuyzen, Nov. 7-25.
Knoedler Galleries, 556 Fifth Ave.—General exhibition of paintings; etchings and drawings by William Walcot, Nov. 6-30.
Kraushaar Galleries, 680 Fifth Ave.—Paintings of Maine by George Luks, to Nov. 1. Etchings and lithographs, Nov. 6-30.
John Levy Galleries, 559 Fifth Ave.—American and European paintings.
Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.
Lowenhein Galleries, 57 East 59th St.—Permanent exhibition of small paintings by American artists.
Macbeth Galleries, 450 Fifth Ave.—Recent paintings by Charles W. Hawthorne, and paintings by Alice Worthington Ball, Oct. 31-Nov. 20.
Hotel Majestic, 2 West 72nd St.—Sculpture by Adam A. Sanders.
Metropolitan Museum, Central Park at 82nd St.—Special exhibition of Prints; loan exhibition of furniture by Duncan Phyfe.
Milch Galleries, 108 West 57th St.—Connecticut landscapes by Robert H. Nisbet, Oct. 30-Nov. 11.
Montross Gallery, 550 Fifth Ave.—Group of American artists.
Mussmann Gallery, 144 West 57th St.—Etchings by Henry B. Shope and V. E. Soderberg.
N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery, and "The Making of Prints."
Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.
Rehn Gallery, 6 West 50th St.—Paintings by Harry Vincent, beginning Nov. 1.
Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.
School of Design and Liberal Arts, 212 West 50th St.—Water colors, lithographs and dry paints by George O. Hart, to Nov. 8.
Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.
Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.
Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of water colors, to Nov. 4.
Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of XVIII century English pictures.
Weyhe Galleries, 710 Lexington Ave.—Old decorative maps.
Whitney Studio Club, 147 West 4th St.—Exhibition of drawings, to Nov. 14.
Howard Young Galleries, 620 Fifth Ave.—Exhibition of paintings from the estate of Potter Palmer, to Nov. 2. Taos Society of Artists, Nov. 6-18.

Frankfort-on-Main

The Art Fair has been opened in the halls of the Romer in Frankfort-on-Main. The display comprises pictures, manuscripts and different art treasures having their origin in the German provinces Baden and Pfalz.

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